

FIRT/IFTR-SIBMAS Bulletin

2007 Volume 2

INTERNATIONAL FEDERATION
FOR THEATRE RESEARCH



FÉDÉRATION INTERNATIONALE
POUR LA RECHERCHE THÉÂTRALE

International Association of Libraries
and Museums of the Performing Arts



Société Internationale des Bibliothèques
et Musées des Arts du Spectacle

FIRT/IFTR: Membership Secretariat,
Email membership@firt-iftr.org

SIBMAS: Cordula Tremel,
Email cordula.tremel@gmx.de

1. CONFERENCES, CONGRESSES, SYMPOSIA & COURSES

51st Annual Meeting of the American Society for Theatre Research

United States - Phoenix

November 15, 2007 - November 18, 2007

The 51st Annual Meeting of the American Society for Theatre Research will take place in Phoenix, Arizona, at the Hyatt Regency Hotel.

The theme of the conference is "Intervening 'America.'" Programming includes plenary sessions, seminars, and research groups. For more information, visit the ASTR Web site at <http://www.astr.org>

APGRD Conference: Theorising Performance Reception

United Kingdom - Oxford

September 14, 2007 - September 15, 2007

University of Oxford

Archive of Performances of Greek and Roman Drama

Issues that the conference will address include theories of authenticity, the body, semiotics, Shakespearean reception, post-structuralism, anthropology of performance, phenomenology of theatre, and the relationship between theory and practice. Speakers will include:

Dr Felix Budelmann (Open University)

Professor Freddy Decreus (University of Ghent, Belgium)

Professor Erika Fischer-Lichte (Freie Universität, Berlin) Keynote Speaker

Professor Helene Foley (Barnard College, Columbia University)

Professor Mary-Kay Gamel (University of California, Santa Cruz)

Professor Simon Goldhill (University of Cambridge)

Professor Lorna Hardwick (Open University)

Professor Charles Martindale (University of Bristol)

Professor David Wiles (Royal Holloway, University of London)

Registration

The £25 registration fee includes lunch on Friday 14 September, and all refreshments during the conference. To register, please follow the link to the electronic booking facility for registration and payment online at <http://www.apgrd.ox.ac.uk/events/conftheory.htm> Alternatively, you can request a registration form using the contact details below.

Student Bursaries

Owing to the generosity of the Classical Association and the Society for the Promotion of Hellenic Studies up to 16 bursaries of at least £70 are available to students working at any University except Oxford. Although four bursaries (from the SHPS) are earmarked for postgraduate students whose work falls under the area of Hellenic Studies, students from other departments whose work would benefit from attendance at the conference are encouraged to apply. Deadline: Friday 13 July 2007. Details: <http://www.apgrd.ox.ac.uk/events/conftheory.htm>

Call for Papers:

International Conference: "Performative Dramaturgy Theory and Practice: Text/Context/Text"

Israel - Tel Aviv

September 30, 2007

Department of Theatre Studies

Tel Aviv University

May 27-30, 2008

The conference will be dedicated to the exploration of the various concepts, functions and boundaries of dramaturgy in performative practice and academic education in different aesthetic, social, cultural and intercultural contexts. The discussions will be divided into five major categories:

1. Dramaturgy, Society, Culture and Interculturalism
2. The Dramaturg and the Performative Context
3. Dramaturgy, Text and Production
4. Dramaturgy and Audience
5. Teaching Dramaturgy / Dramaturgy in Education

The language of the conference is English. Proceedings will be conducted in several patterns: 1. Invited keynote lectures; 2. Sessions of up to 30 minutes long lectures; 3. Seminar-like workshops dedicated to specific issues such as: different dramaturgical approaches to a major classical text; analyzing and developing a new play; repertory structuring; devising pedagogical projects; strategies of teaching dramaturgy (preferably in the form of "model classes"), etc.; 4. A mixed panel of dramaturgy scholars, practicing dramaturgs and directors, beginning with up to 10 minutes long presentations.

We welcome suggestions of potential workshop organizers. Suggestions of this kind (including the title of the workshop and a layout of its aims and structure), as well as maximum 250 words long abstracts of proposed lectures and presentations, are advised to address one of the following themes (organized according to the above categories):

1. Dramaturgy, Society, Culture and Interculturalism

- Current socio-cultural and aesthetic definitions of theatre dramaturgy
- The boundaries of dramaturgy
- The dramaturg as cultural policy maker
- Dramaturgy and cultural identity
- The dramaturg as ideological and political agent
- National dramaturgies
- Dramaturgy, globalization and glocalization

2. The Dramaturg and the Performative Context

- Institutional status, functions and images of the dramaturg
- The dramaturg artist, artisan or disengaged intellectual?
- Principles of repertoire construction
- The dramaturg as internal ombudsman
- Dramaturgy of festivals, performative events and art foundations
- Historiography of dramaturgy

3. Dramaturgy, Text and Production

- Mise en scène and mise en text the director and the dramaturg
- Reading and assessing a new play
- Methods, models and paradigms of new play development
- Dramaturgy and development of theatrical and performative language
- The ethics of the dramaturg's work with the dramatist, the director, the actors and the designers
- The dramaturg and the classics
- Dramaturgy of dramatic and performative genres
- Hybridity, adaptations and transpositions
- Dramaturgy of non-dramatic texts
- Dramaturgy of Communal Theatre
- Translation as dramaturgy
- Intercultural dramaturgy
- Dramaturgy and post-dramaturgy
- Inter-medial dramaturgy
- Theatre and new media dramaturgy

· The dramaturg as casting manager

4. Dramaturgy and Audience

- Reception cybernetics
- Dramaturgy of the theatre program
- Dramaturgy and audience education
- Devising a pedagogical project in the theatre
- Public relations and dramaturgy
- The dramaturg as theatre critic

5. Teaching Dramaturgy / Dramaturgy in Education

- Theoretical and practical dramaturgy interrelations of dramaturgy in theatre, performance and academy
- Modules of dramaturgy teaching
- The role of contextual dramaturgical considerations in interpretive play analysis

The proposals should be sent by e-mail to the convener and chairman of the organizing committee, Prof. Gad Kaynar, at: gkenar@gmail.com

The deadline for sending proposals is 30.9.2007.

Call for Papers: 43th International Medieval Congress - Medieval Theories of Theatre

United States - Michigan

September 5, 2007

Kalamazoo

May 8-11, 2008 at Western Michigan University

Theatrical theory from the Middle Ages is often defined and anthologized as clerical texts that reflect anti-theatrical prejudices. In reality, texts from the medieval period articulate a broad range of opinions about theatre's role in society. In addition, we can also identify theatrical theory in medieval performance practices. Staging choices, dramatic imagery, character interactions, performance conditions, actor/audience relationships, and records of reception and regulation all provide us with further evidence of the ways in which medieval communities and individuals conceptualized theatre. These practices reveal the same attention to issues of genre, function, intention, value, and decorum commonly associated with pre- and post-medieval theatrical theory. This panel seeks papers that employ a flexible definition of 'theatrical theory' in order to demonstrate the variety of ways in which theatre and performance were theorized during the Middle Ages. Work from all medieval periods and geographies are welcome.

Please send one-page abstract with contact information to Jill Stevenson at jillstevenson@gmail.com by September 5, 2007

Further information at the congress website:

<http://www.wmich.edu/medieval/congress/index.html>

Call for Papers: 60th Anniversary International Conference - The Georgian Playhouse and its Continental Counterparts 1750-1850

United Kingdom - Richmond

October 31, 2007

12-15 September 2008

At the Georgian Theatre Royal

Richmond, Yorkshire

Conference Convenors: Iain Mackintosh, Professor David Mayer, Dr David Wilmore

2008 is the 60th anniversary of the founding of The Society for Theatre Research of which one of the prime movers was Dr. Richard Southern. The connection between the Society and the Georgian Theatre Royal, Richmond, began with Dr. Southern's initial research and investigations in 1939 which continued until the first restoration was completed in 1963. 2008 is also the 220th anniversary of the opening of The Georgian Theatre Royal on Tuesday 2nd September 1788.

In commemoration of these important dates The Society for Theatre Research will host an International Conference, The Georgian Playhouse 1750-1850 and its Continental Counterparts, between Friday 12th September and Monday 15th September 2008. The conference will convene on the Friday evening. There will be five sessions: a.m. and p.m. on Saturday and Sunday and a.m. on Monday. There will also be three gala performances at the theatre and commemorative publications to celebrate the occasion. Further details of the celebrations can be found in the accompanying information.

This Call for Papers encourages theatre historians, academics and practitioners to submit proposals for papers to be given at the conference. Topics on many different aspects of Georgian Theatrical life and practice are most welcome and may include such topics as:

Performance style, theatre architecture, provincial circuits, metropolitan playhouses, colonial theatre, the work of James Winston, continental counterparts, scenography and stage technology, musical theatre and the Georgian repertoire.

Selected papers will be published after the conference in a commemorative volume which will also present current research on James Winston and The Theatric Tourist.

In order to submit a paper for consideration prospective participants should e-mail their abstract of no more than 250 words for consideration to e-mail address: richmond@theatresearch.co.uk no later than 31st October 2007.

Call for Papers: Performance and Asylum: Ethics, Embodiment, Community

United Kingdom - London

July 31, 2007

An International Conference supported by the Arts and Humanities Research Council of Britain, Diaspora and Migration Programme

3-5 November 2007

Royal Holloway, University of London
First Call for Papers

Within the current context of globalisation and its attendant anxieties about immigration and national security, performance by and about refugees and asylum seekers presents an exemplary medium through which to explore questions of identity, belonging, refuge, corporeality, surveillance and ethics. This international conference will examine the ways in which performance projects in various parts of the world engage with refugee communities and, more broadly, the complex and multifaceted topic of asylum.

Specifically, papers are invited that engage with the following issues:

- 1) Asylum and Human Rights: How do performance practices and perspectives engage with human rights issues in asylum contexts? Can performance help to address effects of human rights abuses? How do human rights articulate with arts praxis?
- 2) Asylum and the Ethics of Representation: What ethical issues arise in/through work with and about refugees and asylum seekers? How can researchers/practitioners work sensitively to explore dialogic performance practices? What are the responsibilities of researchers and practitioners working in such contexts?
- 3) Refugees and Embodiment: How do refugees and asylum seekers use embodied performance to fashion diasporic

selves and negotiate cultural identities? How are bodies inscribed corporeally in performances by and about asylum seekers and refugees? How do audiences respond in affective and interactive terms when witnessing narratives of bodily trauma?

4) The Spatialities of Asylum Management: How do performance practices and perspectives intervene in the spatial logics of enforced movement and detainment? In what ways do site-specific projects shape representations of asylum and of particular environments? How do border protection policies restrict international exchange in the performing arts?

Deadline for abstracts of no more than 250 words: 31 July 2007

Convenor: Professor Helen Gilbert

Email: helen.gilbert@rhul.ac.uk

Phone +44 (0)1784 443931

Conference: At the Sharp End

United Kingdom - Portsmouth

September 15, 2007

A one-day symposium considering critical issues facing contemporary British theatre and playwriting

School of Creative Arts, Film and Media, University of Portsmouth

Saturday 15th September 2007

Edward Bond

David Edgar

Mark Ravenhill

Professor John Bull (University of Reading)

Cost (including VAT & lunch): £85: full price

£70: full time students

Price includes attendance at The Big Brum production of *The Tune* (Edward Bond)

For more information or to book a place please e-mail abi.poole@port.ac.uk or

telephone 023 9284 5138

Containment and Subversion: The Work and Person of Heinrich von Kleist

United Kingdom - London

October 4, 2007 - October 5, 2007

Institut of Germanic and Romance Studies (IGRS)

Stewart House/Senate House

Malet Street

London WC1E 7HU

Co-Ordinators: Matthew Bell and Martin Swales (London)

Organised by the English Goethe Society in conjunction with the IGRS

We are now some two hundred years away from Heinrich von Kleist's major works. Yet the passing of time has not had a mellowing effect. What he wrote has, it seems to us, lost none of its ability to engage, to shock and trouble us. In thematic and stylistic terms Kleist takes risks. Generically he challenges us at every turn: he writes ferocious tragedies and conciliatory tragedies, he writes both robustly good-humoured and anguished comedies, he writes bureaucratic, brutal, and philosophical prose.

The purpose of the conference is to take another look at this profoundly scandalous and scandalously profound oeuvre. Contributions, both laudatory and sceptical, are invited on any aspect of Kleist's work.

Further information:

Dr Matthew Bell and
Professor Martin Swales
c/o Jane Lewin
jane.lewin@sas.ac.uk

Phone: 00 44 20 7862 8966

http://igrs.sas.ac.uk/events/conf_KleistCFP.htm

FIRT Annual Conference: Theatre in Africa Africa in the Theatre

South Africa - Stellenbosch

July 10, 2007 - July 14, 2007

The Topic:

The main focus of the 2007 IFTR/FIRT conference is the relationship of Africa to the rest of the world and the way this is driven by and reflected in theatre and performance across the globe.

The vast continent of Africa has always excited strong and widely contradictory responses in the rest of the world. Often referred to as the cradle of mankind, it has long been regarded as one of the oldest and most mysterious regions of the world, the seat of mystery, romance, danger and adventure, the source material for artists and writers. At the same time there is a strong sense that the intellectual and cultural potential of the people of Africa is virtually untapped, its true history long ignored or only seen from the colonialist perspective, its countries and peoples ravaged by natural disasters, violent political struggles, witchcraft, illiteracy, intolerance, poverty, illness and war with the colonial experience being a decisive factor over the years.

Against this background it is suggested that the conference consider the many ways in which, over the centuries, the idea of Africa has pervaded and influenced the art, literature and performing arts of the Africa itself, as well as the artistic output of artists, writers and performers in the non-African world. Conversely it also refers to the way in which ideas from other continents and cultures have become an integral part of the arts, belief structures, history and writing of much of the continent a presence felt in everything from artistic themes to forms, processes and evaluative systems.

It is this symbiotic relationship between the African continent and the rest of the world that is the broad theme to be addressed, a theme which offers a number of very intriguing points for debate.

Among the key issues are:

1. The notions "Africa" and "African theatre and performance": This is in fact highly contestable, particularly in the light of the fact that Africa is not a country but a continent, made up of thousands of linguistic, ethnic, religious, political and other entities over millennia each with its own cultural uses. And how do we look at imported "European" or "colonial" forms and uses?
2. Dance and performance: A core aspect of African performance is dance, and the integration of dance into society, ritual and theatre. Dance theory and practice is thus a vital part of this exploration.
3. Orality, narrative and performance: A vast part of Africa has been an oral society in which the spoken word has been the key component till very recently. The narrative traditions of the continent are thus closely allied to the rest of the performing arts and the construction of social and national identities, for example.
4. Masks and performance: The mask and the role of masking and the masquerade is one of the exciting areas of exploration that has fascinated theatre scholars for centuries, and the vast array of examples available in Africa offers enormous possibilities for continuing this debate.
5. Ritual and theatre: The ongoing debate about the link between ritual, performance and the origins of theatre are a rich field of study in the practice of theatre, a cross-disciplinary field of exploration shared by theologians, ethnologists,

and theatre theorists and practitioners.

6. Venues: The influence of performance spaces on the nature, form and meaning of performance.

7. The ephemerality of live performance: The unique theoretical and methodological problems offered by the basic ephemerality of performance, especially in oral and kinetic societies such as Africa. Challenges include the documentation, discussion and evaluation of performance, the nature of the theatrical event, alternative narrative techniques, performance spaces and aesthetic principles, the role of audiences and audience responses, etc.

8. Uncovering and recovering a forgotten past: The principles and procedures of theatre anthropology, archaeology and historiography. The processes of uncovering and recovering a past which has been largely ignored for centuries and even lost in some cases.

9. Applied Theatre and the impact of theatre: The practical impact of theatre and theatrical techniques on society, and the principles and techniques of applied practices such as Sociodrama, Theatre for Development, Theatre in Education, Community theatre and the like are of the utmost importance today. They are absolutely fundamental to theatrical practice and research Africa as well as in other developing countries across the globe.

10. The artists, practitioners and practices of Africa: Many African artists, forms and performances are internationally renowned (e.g. Wole Soyinka, Athol Fugard, J.P. Clarke, Ama Ata Aidoo, Ngugi wa Thiongo, the Nigerian Traveling Theatres, the puppeteers of Mali, The Market Theatre, the Handspring Puppet Company), there are also numerous local writers, performers, directors, dancers and singers, working in vastly interesting regional theatrical systems across the vast continent. Only a small part of this rich tapestry has truly been described and documented to date. Many challenges therefore exist there for the researcher and historian.

11. The African Diaspora: Over the centuries there has been a constant flow of expatriate writers, performers and performance companies doing "African performance" or performances influenced by an African heritage across the globe. For example the impact of Caribbean and African American theatre on international theatre has been enormous. Even beyond their "African" contribution, the influence of individual artists from the African Diaspora has been significant in extending the range of international theatre – some of them, like Shakespearean actor Ira Aldridge on occasion even returning to his "roots". Their story too needs to be told.

12. The influence of African forms and themes: Since the dawn of time the exotic cultural artifacts and forms of Africa has been exported, reinterpreted and appropriated in countries spread across the world, as have the people themselves, notably by colonial explorers, humanitarians, slave traffickers, exploiters and administrators. Tracing the impact of such exportation and exploitation in the key works of world theatre can be fascinating, as many researchers have shown. One may, in this respect, consider an enormous range of work, including works by Shakespeare (Othello, Anthony and Cleopatra), Shaw (Caesar and Cleopatra, The Black Girl in Search of God), O'Neill (The Emperor Jones), Genet (The Blacks), Wole Soyinka (Death and the King's Horseman), Stoppard (Night and Day), August Wilson (Joe Turner's Come and Gone), Athol Fugard (Boesman and Lena, Sizwe Bansi is Dead). Also the world of opera, melodrama and musicals offer rich treasures (Aida, Uncle Tom's Cabin, Joseph and his Amazing Technicolor Dreamcoat, The Lion King, Tarzan).

13. Contemporary theories of theatre and performance: There are many ways in which contemporary ideas and theories of theatre, literature and the fine arts may also be discussed, tested and (where appropriate) applied to the African canon or in comparative studies looking at parallel discourses. For example post modernist theory, contemporary gender theory, performance theory and the postcolonial theory are all relevant to the work produced over the past few decades. The postcolonial idea of "writing back" for instance offers interesting perspectives on works such as Wole Soyinka's *The Bacchae*, Athol Fugard's *The Island* and William Kentridge and the Handspring Puppet Company's *Woyzeck in the Highveld*, *Faustus in Africa* and *Ubu and the Truth Commission*.

14. The image (or idea) of Africa: Africa, as a geopolitical place, a demographic entity, a mental construct, a spiritual concept, and so on, and the very notion of "African" theatre and performance, have had many manifestations in the theatre of the world, depending on the time, place and origin of the particular work. How it has been seen, is seen, and could be seen could thus be a matter of great interest, as would be the effect of such perceptions on the processes and products of theatre-making.

Hosted by:

The Centre for Theatre and Performance Studies at the University of Stellenbosch in association with the US

Department of Drama, the South African Theatre Journal and Consultus.

Conference Organiser:
Prof. Temple Hauptfleisch (satj@sun.ac.za)

<http://www.iftr2007.co.za/>

IPP Performance and Media Studies : Sommer School - Traditions of Modernity

Germany - Mainz

July 20, 2007 - July 27, 2007

Johannes Gutenberg-Universität Mainz

This year's Summer School examines modernity's ambivalent tension between tradition and innovation as presumably prevalent discourse in theatre, art- and media discourse of the 20th century. Starting from a retrospective gaze at the early Avantgarde's seminal paradigm-shifts, seminars and lectures will critically interrogate the stabilizing notion and significance of continuity and change as analytic paradigms to address the flux and evolution of cultural processes.

May we still regard tradition and modernity as relevant to contemporary discussions of inter/cultural theatre as well as media discourse? To what extent have invented traditions (Eric Hobsbawm) been strategically manipulated in the arts, theatre and media as to fit modern capitalist challenges of societal change? Multiple paradigm-shifts have thus been attested to the 20th century in terms of its political orientation as well as its cultural aesthetics, yet are these still considerably comprehensive? While academic discourse tends to focus on modernity's radical ruptures, the summer school sets out to question whether these should not be contested in terms of a rather more complex interdependency of tradition and innovation as modernity proceeds towards globalization in the new millennium.

In seminars, workshops and evening lectures, developments in cultural history and the history of ideas will be analysed together with the pervasive shifts in media, to open up new perspectives on the development of the arts (literature, theatre, graphic arts, film, and new media) from the Avantgarde to today.

For further informations and registration:

[a href=http://www.performedia.uni-mainz.de/174_ENG_HTML.php](http://www.performedia.uni-mainz.de/174_ENG_HTML.php)

Second Call for Papers: Performance and Asylum: Ethics, Embodiment, Community

United Kingdom - London

July 31, 2007

An International Conference supported by the Arts and Humanities Research Council of Britain, Diaspora and Migration Programme

3-5 November 2007

Royal Holloway, University of London

Keynote Speakers

Julie Salverson (Queens University Canada)

Suvendrini Perera (Curtin University, Australia)

Sophie Nield (Central School of Speech and Drama, UK)

Within the current context of globalisation and its attendant anxieties about immigration and national security, performance by and about refugees and asylum seekers presents an exemplary medium through which to explore questions of identity, belonging, refuge, corporeality, surveillance and ethics. This international conference will examine the ways in which performance projects in various parts of the world engage with refugee communities and, more broadly, the complex and multifaceted topic of asylum.

Specifically, papers are invited that engage with the following issues:

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3) Refugees and Embodiment: How do refugees and asylum seekers use embodied performance to fashion diasporic selves and negotiate cultural identities? How are bodies inscribed corporeally in performances by and about asylum seekers and refugees? How do audiences respond in affective and interactive terms when witnessing narratives of bodily trauma?

4) The Spatialities of Asylum Management: How do performance practices and perspectives intervene in the spatial logics of enforced movement and detainment? In what ways do site-specific projects shape representations of asylum and of particular environments? How do border protection policies restrict international exchange in the performing arts?

Deadline for abstracts of no more than 250 words: 31 July 2007

Convenor: Professor Helen Gilbert

Email: helen.gilbert@rhul.ac.uk

Phone +44 (0)1784 443931

Theatre Methods 2007 - Between Tradition and Contemporaneity

Slovenia - Bovec

July 30, 2007 - August 2, 2007

International Conference-Festival

Programme: workshop demonstrations, master classes, works in progress, readings and lectures.

Participants: actors, directors, dancers, choreographers, teachers, playwrights, stage designers, script writers, theatre critics, journalists, cultural managers.

To register, please send your detailed CV and a brief letter of motivation to iugte@london.com or info@iugte.com

Places are limited. The registration will be closed once the group is full.

Registration Fee:

580 EUR by payment before June 1st, 2007.

730 EUR by payment before July 1st, 2007.

For IUGTE Members - 20% discount.

The registration fee covers:

- attendance of all events of the programme
- hotel accommodation
- meals
- free access to swimming pool and fitness club.

"Theatre Methods 07" will take place in the mountain resort and the small ancient alpine town which is over 800 years old. Bovec is located in northwestern Slovenia in the Trenta valley of the Julian Alps within the Triglav National Park. Places are limited.

<http://www.iugte.com/projects/accommodation.php>

Further information:

<http://www.iugte.com/projects/TheatreMethods07.php>

* : *Modified only*

2. EXHIBITIONS

Invention: Merce Cunningham & Collaborators

United States - New York

June 19, 2007 - October 13, 2007

New York Public Library

Donald and Mary Oenslager Gallery

A collaborative project of The New York Public Library for the Performing Arts, the Cunningham Dance Foundation, and the John Cage Trust.

The New York Public Library for the Performing Arts is the repository of the John Cage Music Manuscript Collection and the Merce Cunningham Dance Foundation Collection. Additional artifacts will be pulled from the Merce Cunningham Archives, the John Cage Trust, and the Library's Jerome Robbins Dance Division, Music Division, and Rodgers & Hammerstein Archives of Recorded Sound.

The exhibit will illustrate the four key discoveries that Cunningham pursued through decades of creativity, often in collaboration with John Cage: the separation of music and dance; the use of chance operations and indeterminacy in composition and choreography; the possibilities of film and video; and experimentation with computer technology.

Visitors can re-trace the artists' investigations through such primary sources as Cage's manuscript scores, and more unusual equipment, such as charts, instructions, and tools of chance operations. Cunningham's choreographic documents range from drawings, charts, and diverse materials generated by the computer software DanceForms®. Cunningham's collaborative efforts for the stage feature sets, costumes, media, sound scores, and other elements by many of the most innovative artists of his time. Invention: Cunningham & Collaborators features photographs, multi-media materials, and interactives that document performances from the 1940s to the present.

The New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York
NY 10023-7498

Exhibition Hours:

Tues, Wed, Fri & Sat: 12 to 6

Thurs: 12 to 8

<http://www.nypl.org/research/calendar/exhib/lpa/lpaexhibdesc.cfm?id=439>

Molly Picon: Yiddish Star, American Star

United States - New York

June 26, 2007 - September 22, 2007

New York Public Library

Vincent Astor Gallery

For years she was the "sweetheart" of New York's Lower East Side Yiddish-speaking community. Her shows, her sheet music, her records, her films, her radio programs, won her a special place in their hearts. Then, as she increasingly began appearing in more English language shows, television programs, and films, an even larger audience fell in love with her: the American public. Picon's changing career reflects the contributions immigrant cultures have made to our entertainment industry, our city, and our nation.

This exhibition, in cooperation with the Museum of the City of New York, includes more than two hundred photos, programs, posters, sheet music, records, radio scripts, set renderings, costumes and more. Just a sampling of some of the items on view: photos from Molly Picon's 1923 New York Yiddish Theatre debut in the Jacob Kalich/Joseph Rumshinsky production Yankele; Picon's costume from Yankele; photos and selected sheet music by Abraham

Ellstein for the Joseph Green 1936 Yiddish film *Yidl mitn fidl* (Yidl with a Fiddle) and the 1938 Yiddish film *Mamele*; radio scripts from her 1941 series *Nancy from Delancey*; memorabilia from the Jerry Herman/Don Appell 1961 production of *Milk and Honey*, her 1960s appearances on the television show *Car 54, Where are You?* and the Norman Jewison film *Fiddler on the Roof*.

The exhibition is curated by Dr. Diane Cypkin, Professor of Media and Communication Arts at Pace University and herself a performer who has appeared in many Yiddish and English language productions. The institutions' look at Yiddish culture in New York continues at the Museum of the City of New York with *The Jewish Daily Forward: Embracing an Immigrant Community*, April 22, 2007 - September 17, 2007

The New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York
NY 10023-7498

Exhibition Hours:
Tues, Wed, Fri & Sat: 12 to 6
Thurs: 12 to 8

<http://www.nypl.org/research/calendar/exhib/lpa/lpaexhibdesc.cfm?id=446>

Rehearsing the American Dream: Arthur Miller's Theater

United States - Texas

September 4, 2007 - January 1, 2008

HarryRansomCenter

The University of Texas at Austin

Image used in promotional materials for *Death of a Salesman*. Arthur Miller collection, Harry Ransom Center.

The American playwright Arthur Miller (1915-2005) articulated an unparalleled engagement with his historical moment through such plays as *Death of a Salesman* and *The Crucible*. He remained committed throughout his life to a politics of freedom. This engagement was never simplistic or topical, one of the reasons that his work has remained such a significant part of the staged canon. He compellingly married the emotional and psychological elements of character with concerns about public and political responsibility. The idea of theater providing the conscience for a nation Miller's intellect and artistry were forged by his US citizenship pulls his disparate works together into a whole. The exhibition uses Miller's plays to explore conscience in its theatrical expression: as an intertwined and interdependent political and emotional life.

<http://www.hrc.utexas.edu>

Vogue en beauté, 1920-2007

France - Paris

June 12, 2007 - September 2, 2007

Bibliothèque Nationale de France

Site François-Mitterrand
Allée Julien Cain

En feuilletant cent ans du magazine *Vogue*, Georges Vigarello - spécialiste de l'histoire du corps - a mis en relief les multiples manières de voir et de montrer les femmes. En une centaine de clichés, sélectionnés parmi les quelque mille deux cents numéros du magazine, défile tout le film de l'évolution des "canons", d'une époque à l'autre : de la "garçonne" des années vingt - date origine de la publication en France - jusqu'au porno chic de l'aube du XXI^e siècle... Cette mise en scène de la beauté des femmes souvent assurée par les plus grands photographes mondiaux - comme Helmut Newton, Hans Feurer, Guy Bourdin ou encore Daniel Jouanneau - constitue l'archive spectaculaire d'une histoire de la beauté selon un magazine qui s'en est fait le héraut.

Horaires:

Mardi-Samedi 10h-20h

Dimanche 13h-19h

Fermé lundi et jours fériés

Entrée libre

<http://www.bnf.fr/pages/zNavigat/frame/cultpubl.htm?ancre=cultpubl.htm>

* : *Modified only*

3. PUBLICATIONS

3.1. GENERAL

26th SIBMAS Congress publication: Performing Arts Collections on the Offensive / Les collections d arts du spectacle passent à l offensive

Austria - Vienna

Editors

Ulrike Dembski, Christiane Mühlegger-Henhapel

Autumn 2007

The 26th SIBMAS Congress was held in Vienna from August 28 to September 1, 2006. It was hosted and organized by the Austrian Theatre Museum. The theme of the congress was *Performing Arts Collections on the Offensive* and focused on the need for institutions with theatre collections to engage actively with their audiences and to promote their activities in order to make their collections more accessible to the public.

The lectures and reports were dealing with the following topics:

- Interactive communication forms, like theatre exhibitions on the Internet
- Modern trends and traditional exhibition architecture
- Options for digital acquisition of objects (data bases)
- Collection policies and strategies
- Forms of prevention and conservation for different kinds of objects and audiovisual documents

Le 26ème Congrès SIBMAS avait lieu à Vienne du 28 août jusqu'au 1er septembre 2006. Le Musée autrichien du Théâtre était l'hôte et l'organisateur de ce congrès qui était consacré à la nécessité pour les institutions possédant des collections théâtrales d'aller au-devant de leur public et de faire connaître leurs activités dans le but d'ouvrir l'accès à leurs collections.

Les sessions d'articles et de communications s'occupaient avec les thèmes suivants :

- Formes de communication interactive, expositions de théâtre sur l'internet
- Formes modernes et traditionnelles dans l'architecture d'exposition
- Possibilités d'acquisition digitale des objets (data bases)
- Politique et stratégies de collecte
- Mesures préventives et conservation des objets différents et des documents audio-visuels

3.2. THEATRE

Brecht & Co. - German speaking Playwrights on the Australian Stage

Switzerland - Bern

December 1, 2006

Garde, Ulrike

Peter Lang Publishing

German-Australian Studies, Vol. 18

Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Oxford, Wien

426 pages

ISBN 978-3-03910-832-9

US-ISBN 978-0-8204-8034-3

Paperback

64.00

£ 44.80

US-\$ 76.95

German-speaking playwrights have exercised a considerable if subtle influence on Australian theatre history. Presenting a range of paradigmatic case studies, this book offers a detailed account of Australian productions of German-language drama between 1945 and 1996. The reception of Bertolt Brecht is used as a touchstone for analysing stagings of plays by writers such as Max Frisch, Rolf Hochhuth, Peter Handke and Franz Xaver Kroetz. In addition, more recent developments in the reception of German drama on the Australian stage are discussed.

Contents: The context of the Australian Brecht reception - Receiving Brecht in the late 1950s up to the 1990s - Plays by other German-speaking playwrights and the Australian-German cross-cultural relationship - Early productions in English and German - Plays by Max Frisch and Friedrich Dürrenmatt - Rolf Hochhuth, *The Representative* - Plays by Peter Handke - Play-readings and other cultural initiatives at the Goethe Institute in Sydney - Translations and adaptations of German plays in the 1980s - Theater Heute reports on Australian theatre in 1986 - Discussions about Australian theatre criticism in the 1980 - Productions of Franz Xaver Kroetz' *Farmyard* - Barrie Kosky's production of *Faust* - Michael Kantor's production of *Excavation. The Last Days of Mankind* - «We must find our own voice». Noel Tovey directs *The Aboriginal Protesters* - Recent developments, outlook and conclusion.

Ulrike Garde is Lecturer in German Studies at Macquarie University, Sydney. Her research focuses on German literature and the performing arts. Her recent publications analyse the creation of cultural identities and Australian-German cross-cultural relationships with a focus on the Australian reception of German-language drama. Some of her contributions appeared in the *Brecht Yearbook* and the *Jahrbuch Deutsch als Fremdsprache. Intercultural German Studies*.

<http://www.peterlang.com/index.cfm?vID=10832&vLang=F&vHR=1&vUR=2&vUUR=1>

La direction d'acteurs dans la mise en scène théâtrale contemporaine

France - Vic-la-Gardiole

October 1, 2006

Sophie Proust

Éditeur : L'entretemps

ISBN : 2-912877-44-X

Collection Les voies de l'acteur (ISSN : 1296-0969)

Domaine : Théâtre / Genre : Essai

15 x 21 cm

544 pages

30

Cet ouvrage, préfacé par Patrice Pavis, porte sur un sujet jusque-là peu exploré pour lui-même : la direction d'acteurs. S'appuyant essentiellement sur des expériences de stagiaire et d'assistante à la mise en scène auprès de Yves Beaunesne, Matthias Langhoff, Denis Marleau et Robert Wilson, ces pages sont consacrées au travail du metteur en scène avec les acteurs pour créer un spectacle lors de la période des répétitions. Des entretiens avec Stéphane Braunschweig, François Chat et Matthias Langhoff, présentés dans leur intégralité, enrichissent également cette large définition d'un art en perpétuel mouvement.

« Avec une honnêteté scrupuleuse et une modestie exemplaire, mais aussi une détermination et un aplomb non moins admirables, Sophie Proust entreprend la tâche sisyphéenne de rassembler le fruit de ses patientes récoltes. Ce

n est pas la matière qui lui manque et elle s'emploie courageusement à la répartir dans d'innombrables cases, catégories et cas d'espèce. Sophie Proust a le goût de la synthèse systématique tout en excellant dans les analyses ponctuelles, elle est précise sans dogmatisme et dogmatique dans l'exigence de rester ouverte aux nouvelles inventions des artistes ». Patrice Pavis

Après une formation de comédienne au Conservatoire national d'art dramatique de région de Grenoble et une maîtrise de Lettres modernes sur Le Roman d'un acteur de Philippe Caubère, à la suite de laquelle Michel Corvin lui demande d'écrire un article sur cet acteur pour son Dictionnaire encyclopédique du théâtre, Sophie Proust suit un parcours international de stagiaire puis d'assistante à la mise en scène auprès d'Yves Beaunesne, de Denis Marleau et de Matthias Langhoff pour des productions au Théâtre national de la Colline, au Festival d'Avignon, à Montréal, au Théâtre Stabile de Gênes, etc. Un stage d'observation auprès de Robert Wilson participe aussi de son bagage intellectuel et artistique. Après sa thèse de doctorat dirigée par Patrice Pavis sur la direction d'acteurs, elle enseigne à l'université de Nice avant de devenir maître de conférences en Arts du spectacle (Théâtre) à l'université de Lille III et chargée de cours en Études théâtrales à l'université de Paris VIII. Membre de la Fédération internationale de recherche théâtrale (FIRT), elle s'investit dans le pôle « génétique du théâtre » qu'elle a mis en place au Centre d'étude des arts contemporains (CEAC) de l'université de Lille III ainsi que dans le groupe de recherche créé par Josette Féral sur les processus de création au sein de la FIRT. Outre sa collaboration à un certain nombre de revues, en Europe et aux États-Unis, notamment Alternatives théâtrales et Western European Stages, elle a également contribué à une étude sur la formation de l'interprète en Italie, où elle a vécu plusieurs années, pour Les nouvelles formations de l'interprète : théâtre, danse, cirque, marionnettes, ouvrage dirigé par Anne-Marie Gourdon et publié par CNRS Éditions en 2005. Cette même année, Sophie Proust fonde sa propre compagnie théâtrale : Le Cri du temps.

Sommaire

Préface de Patrice Pavis

Avant-propos

Introduction

Première partie : prémisses à toute direction d'acteurs dans un processus de création

1/Portrait type du directeur et de la direction d'acteurs ?

2/Commencement et fin d'une direction d'acteurs

3/Autant de directions d'acteurs que de mises en scène

Deuxième partie : au-delà d'une relation binaire metteur en scène/acteurs

1/Pouvoir et esthétique du metteur en scène

2/La spécificité des répétitions : une aventure humaine

3/Le rapport au texte scénique : une relation triangulaire

4/Le fortuit et l'intentionnel

Troisième partie : manifestations d'un langage spécifique

1/Modes langagiers du directeur d'acteurs

2/Objectifs de la parole

3/Analyse du discours du directeur d'acteurs

Quatrième partie : fonctionnements de la direction d'acteurs

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3/Modes d'interventions de la direction d'acteurs

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<http://www.lekti-ecriture.com/editeurs/La-direction-d-acteurs.html>

**No beauty for me there where human life is rare. On Jan Lauwers
theatre work with Needcompany**

Netherlands

Stalpaert, Christel
Le Roy, Frederik
Bousset, Sigrid

Ghent and Amsterdam: Academia Press and International Theatre and Film Book
2007
ISBN 978 90 382 1057 5
389 pages
22.00

Since its first performances now 20 years ago Jan Lauwers' theatre work with Needcompany has challenged the contemporary performing arts and provoked some of the best pieces of theatre criticism.

'No beauty for me there where human life is rare. On Jan Lauwers' theatre work with Needcompany' is the first collection of critical essays to appear about this prominent, Brussels-based but international company. It gathers texts by a variety of eminent writers working in different disciplines (theatre and performance studies, comparative literature, philosophy, cultural sociology) who take up the artistic, aesthetic and philosophical questions raised by Needcompany's post-dramatic theatre.

With contributions by such authorities as Hans-Thies Lehmann, Marvin Carlson, Martin Harries, Jürgen Pieters, Rudi Laermans, George Banu and many others this attractively illustrated collection should prove invaluable to everyone interested in Needcompany, its artistic context and the performing arts in general.

<http://www.academiapress.be/homeAP2.asp>

Revolutionary Theater and the Classical Heritage - Inheritance and Appropriation from Weimar to the GDR

United Kingdom - Oxford

February 28, 2007

Richardson, Michael D.

Studies in Modern German Literature Vol. 108

Edited by Brown Peter D. G. SUNY New Paltz

Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien

257 pages

ISBN 978-3-03910-724-7

US-ISBN 978-0-8204-7987-3

Paperback

£ 30.00

46.20

US-\$ 59.95

This study analyzes the work of three prominent proletarian-revolutionary dramatists at the end of the Weimar Republic. The work of Bertolt Brecht, Friedrich Wolf, and Gustav von Wangenheim is looked at against the backdrop of debates among Marxist intellectuals and artists. Through a discussion of theatrical theory and close readings of individual plays, this work examines the authors' unique aesthetics and their enactment of a critical appropriation of the German literary heritage. It also investigates their attempts to transform the audience's relationship to the theatrical production from a passive-receptive to an active-critical one. This volume offers insights into larger questions of political and cultural continuity that characterized the Weimar and the postwar periods.

Contents: The Aesthetic and Political Situation in the Weimar Republic - Bertolt Brecht: «Contradictions are our Hope!» - Friedrich Wolf: Empathy through Estrangement - Gustav von Wangenheim: «An Important, but Unknown Dramatist» - The Legacy of Proletarian-revolutionary Theater in the GDR.

The Author: Michael D. Richardson was born on March 15, 1970 in Hackensack, New Jersey. He graduated from

Stanford University with a B. A. in German Studies in 1992 and received his PhD. in German Studies from Cornell University in 2001. Since 1998, he has been an Assistant Professor of German in the Department of Modern Languages at Ithaca College. He has written and presented on contemporary German film and literature, as well as the theater of Heiner Müller. He is currently working on a book length study of American representations of Hitler and the Nazis.

<http://www.peterlang.com/index.cfm?VID=10724&vLang=E&vHR=1&vUR=2&vUUR=1>><http://www.peterlang.com/index.cfm?VID=10724&vLang=E&vHR=1&vUR=2&vUUR=1><a/>

Roger Blin - Collaborations and Methodologies

United Kingdom - Oxford

February 28, 2007

Taylor-Batty, Mark

Peter Lang Publishing

Stage and Screen Studies Vol. 6

Edited by Richards Kenneth

Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien

274 pages

ISBN 978-3-03910-502-1

US-ISBN 978-0-8204-7508-0

Paperback

£ 29.00

44.60

US-\$ 57.95

Roger Blin's career in the Arts was woven inextricably into the fabric of the Twentieth-Century French Avant-Garde. First appearing in the films of Abel Gance, Marcel Carné and Jean Cocteau, his acting career led him to a close friendship and association with Antonin Artaud, for whom he performed the function of assistant director. He championed Samuel Beckett's *En attendant Godot*, otherwise rejected unanimously by the French theatrical establishment, was Jean Genet's director of choice and was long associated with artists and practitioners as diverse as Arthur Adamov, Jean-Louis Barrault and Jacques Prévert. Marxist in outlook, Blin also sought to apply rigorous humanist principles to his art and delighted in the opportunities he enjoyed to disrupt and upturn the attitudes and complacencies of certain of his audiences. This book surveys all aspects of Blin's artistic output to consider and clarify his motivations, his ambitions and his aesthetic preferences. In doing so, the author hopes to offer perspectives on the methodologies that Blin employed and define the influence his work and his legacy has exerted on the French and World stage.

Contents: Biographical background and social and political contextualisation - The artistic influences of Jacques Prévert, Sylvain Itkine and Jean-Louis Barrault - Associate director of the *Gaîté-Montparnasse* - Arthur Adamov's early plays - Directing Samuel Beckett's early plays - The theatre of provocation: Jean Genet's drama - 'Active humility' and a director's methodology.

Mark Taylor-Batty is Senior Lecturer in Theatre Studies at the University of Leeds, UK. He has published on the writings of Harold Pinter and Samuel Beckett, and has interests in issues of translation for the stage, author/director relationships and the status of the text in performance.

<http://www.peterlang.com/index.cfm?VID=10502&vLang=E&vHR=1&vUR=2&vUUR=1>

Screening Shakespeare in the Twenty-First Century

United Kingdom - Edinburgh

September 27, 2006

Mark Thornton Burnett and Ramona Wray

Edinburgh University Press

Hardback
224 pages
234 x 156 mm
ISBN: 978 0 7486 2350 1
Edinburgh University Press
£ 50.00

Paperback
224 pages
ISBN: 978 0 7486 2351 8
Edinburgh University Press
£ 17.99

This bold new collection offers an innovative discussion of Shakespeare on screen after the millennium. Cutting-edge, and fully up-to-date, it surveys the rich field of Bardic film representations, from Michael Almereyda's *Hamlet* to the BBC *Shakespea(Re)-Told* season, from Michael Radford's *The Merchant of Venice* to Peter Babakitis' *Henry V*. In addition to offering in-depth analyses of all the major productions, *Screening Shakespeare in the Twenty-First Century* includes reflections upon the less well-known filmic Shakespeares, which encompass cinema advertisements, appropriations, post-colonial reinventions and mass media citations, and which move across and between genres and mediums.

Arguing that Shakespeare is a magnet for negotiations about style, value and literary authority, the essays contend that screen reinterpretations of England's most famous dramatist simultaneously address concerns centred upon nationality and ethnicity, gender and romance, and McDonaldisation and the political process, thereby constituting an important intervention in the debates of the new century. As a result, through consideration of such offerings as the Derry Film Initiative *Hamlet*, the New Zealand *The Maori Merchant of Venice* and the television documentary *In Search of Shakespeare*, this collection is able to assess as never before the continuing relevance of Shakespeare in his local and global screen incarnations.

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Mark Thornton Burnett and Ramona Wray

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Richard Dutton

2. I see my father in my mind's eye: Surveillance and the Filmic *Hamlet*

Mark Thornton Burnett

3. Backstage Pass(ing): Stage Beauty, *Othello* and the Make-up of Race

Richard Burt

4. The Postnostalgic Renaissance: The Place of Liverpool in Don Boyd's *My Kingdom*

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5. Our Shakespeares: British Television and the Strains of Multiculturalism

Susanne Greenhalgh and Robert Shaughnessy

6. Looking for *Shylock*: Stephen Greenblatt, Michael Radford and Al Pacino

Samuel Crowl

7. Speaking Maori Shakespeare: The Maori *Merchant of Venice* and the Legacy of Colonisation

Catherine Silverstone

8. Into a thousand parts divide one man: Dehumanised Metafiction and Fragmented Documentary in Peter Babakitis' *Henry V*

Sarah Hatchuel

9. Screening the McShakespeare in Post-Millennial Shakespeare Cinema

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10. Shakespeare and the Singletons, or, Beatrice Meets Bridget Jones: Post-Feminism, Popular Culture and *Shakespea(Re)-Told*

Ramona Wray

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Mark Thornton Burnett is professor of Renaissance studies at Queen's University, Belfast. Ramona Wray is lecturer in

English at Queen's University, Belfast.

http://www.eup.ed.ac.uk/edition_details.aspx?id=12692

Slovene Theatre and Drama Post Independence: Four Plays by Slovene Playwrights

United Kingdom - Oxford

June 1, 2007

Wade, Lesley Anne (ed.)

Peter Lang Publishing

Introduction and Translation by Lesley Anne Wade

Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien

277 pages

ISBN 978-3-03910-555-7

US-ISBN 978-0-8204-7582-0

Paperback

£ 32.00

49.20

US-\$ 63.95

Slovenia gained its independence in 1991, and joined the European Union in 2004. This book, with its substantial introduction and four Slovene plays in translation, makes a unique contribution to an understanding of both the dramatic and theatrical history of this period of enormous political change in Slovenia.

The Great Brilliant Waltz (1985) by Drago Jancar was written and produced when Slovenia was still part of the former Yugoslavia. This black comedy is set in the mental hospital 'Freedom Sets Free', a metaphor for the totalitarian society of the communist era. Draga Potocnjak is foremost among the few female playwrights in Slovenia. Based on real events, *The Noise Animals Make is Unbearable* (2003) shows a mentally retarded and severely autistic Bosnian boy after soldiers kill his whole family in front of his eyes, leaving only his grandmother. Critics have seen the play as the best tribute that Slovene drama has offered to the victims of the Bosnian war. The fabric of Dusan Jovanovic's comedy *The Boozski Clinic* (1999) is the transition into capitalism. Losers on the edge of society, examples of the collateral damage of a newly capitalist society whose rules of operating they do not wish to obey, congregate in a small bar in a small town which used to be the pride of the communist government. Matjaz Zupancic's play *The Corridor* (2004) is set in the corridor outside a television studio where the 'reality' programme 'Big Brother' is being filmed. The ever-present television camera in the studio represents current invisible but nonetheless totalitarian power, with its technical interference and controlling of individuals' lives.

Contents: Collateral Damage: Slovene Theatre and Drama Post Independence - The Great Brilliant Waltz by Drago Jancar - The Boozski Clinic by Dusan Jovanovic - The Noise Animals Make is Unbearable by Draga Potocnjak - The Corridor by Matjaz Zupancic.

Lesley Anne Wade is a senior lecturer in the Department of Drama at the University of Exeter, England, where she teaches acting and directing, and is the author of several books and articles on theatre. She has had a long relationship with Slovenia, which she first visited after Slovenia's borders were opened to Western Europe in 1966.

<http://www.peterlang.com/index.cfm?vSiteName=SearchBooksResult.cfm&vLang=E&iValue=Stichwort&iQuickSearch=Slovene%20Theatre&iStichwort=Slovene%20Theatre&vSearchBooks=Yes&vRecordPhrase=True&CFID=35183707&CFTOKEN=13105208>

Voix de femmes

Canada - Montréal

January 24, 2007

Josette Féral

Collection : « Essai »

ISBN : 2-7644-0397

576 pages

29,95\$

Les femmes metteuses en scène n'ont cessé de s'affirmer dans le monde depuis trente ans. Ces femmes, reconnues parmi les plus intéressantes de leur pays, abordent des répertoires originaux, développent de nouvelles esthétiques, créent des compagnies, dirigent des théâtres, quand elles n'occupent pas tout simplement l'avant-scène. Grâce aux témoignages, aux entrevues, mais aussi aux photographies, cet essai donne la parole aux metteuses en scène d'aujourd'hui.

Ainsi, la critique et théoricienne Josette Féral a interrogé 29 d'entre elles sur leur démarche et leurs choix. Pourquoi ces femmes ont-elles choisi de devenir metteuse en scène ? Quelle est leur vision du théâtre ? Comment travaillent-elles avec les acteurs ? Quel répertoire privilégient-elles ? Mais aussi : comment cette fonction a-t-elle été affectée par le fait qu'elles soient femmes ? Une belle occasion de réfléchir sur la pratique théâtrale au féminin.

« [] J'ai choisi de travailler avec des femmes, car je crois pouvoir aller plus loin avec elles; elles contiennent d'énormes réserves inexploitées, remplies d'un contenu qui demande à s'exprimer. Les

Critique et théoricienne, Josette Féral enseigne à l'Université du Québec à Montréal. Elle se consacre à l'étude du théâtre et a publié plusieurs livres sur le sujet, notamment *Teatro, teoría y práctica : más allá de las fronteras* (Buenos Aires, Galerna, 2004), *Mise en scène et jeu de l'acteur. Entretiens. Tomes I et II* (Jeu et Lansman, 1997 et 1998), *Trajectoires du Soleil* (Théâtrales, 1998) et *Dresser un monument à l'éphémère. Rencontres avec Ariane Mnouchkine* (XYZ et Théâtrales, 1995). Elle a également fait paraître plusieurs ouvrages collectifs dont les plus récents sont *L'École du jeu, former ou transmettre* (L'Entretiens, 2003), *Theatricality* (Univ. of Wisconsin Press, 2002) et *Les Chemins de l'acteur. Former pour jouer* (Québec Amérique, 2001). Les réponses obtenues ne prétendent en rien être le reflet d'une vérité unique. Elles tracent en pointillé un certain état de la situation en ce début du XXI^e siècle. La variété des réponses, des âges et des trajectoires révèle non seulement l'originalité des formes et des visions que Josette Féral a rencontrées, mais aussi une véritable rage de créer. communiqué pour diffusion immédiate.

http://www.quebec-amerique.com/00_TITRE/HTML_800D/877.html

3.3. FILM

Dietrich Icon

United States - Durham

March 15, 2007

Gerd Gemünden

Mary R. Desjardins

Hardback

ISBN 0-8223-3806-8

[ISBN13 978-0-8223-3806-2]

432 pages

54 b&w illustrations
\$89.95

Paperback
ISBN 0-8223-3819-X
[ISBN13 978-0-8223-3819-2]
\$24.95

Few movie stars have meant as many things to as many different audiences as the iconic Marlene Dietrich. The actress-chanteuse had a career of some seventy years: one that included not only classical Hollywood cinema and the concert hall but also silent film in Weimar Germany, theater, musical comedy, vaudeville, army camp shows, radio, recordings, television, and even the circus. Having renounced and left Nazi Germany, assumed American citizenship, and entertained American troops, Dietrich has long been a flashpoint in Germany's struggles over its cultural heritage. She has also figured prominently in European and American film scholarship, in studies ranging from analyses of the directors with whom she worked to theories about the ideological and psychic functions of film. *Dietrich Icon*, which includes essays by established and emerging film scholars, is a unique examination of the many meanings of Dietrich.

Some of the essays in this collection revisit such familiar topics as Germany's complex relationship with Dietrich, her ambiguous sexuality, her place in the lesbian archive, her star status, and her legendary legs, but with fresh critical perspective and an emphasis on historical background. Other essays establish new avenues for understanding Dietrich's persona. Among these are a reading of Marlene Dietrich's ABC an eclectic autobiographical compendium containing Dietrich's thoughts on such diverse subjects as steak, Sternberg (Joseph von), Stravinsky, and stupidity and an argument that Dietrich manipulated her voice through her accent, sexual innuendo, and singing as much as her visual image in order to convey a cosmopolitan world-weariness. Still other essays consider the specter of aging that loomed over Dietrich's career, as well as the many imitations of the Dietrich persona that have emerged since the star's death in 1992.

Contributors. Nora M. Alter, Steven Bach, Elisabeth Bronfen, Erica Carter, Mary R. Desjardins, Joseph Garncarz, Gerd Gemünden, Mary Beth Haralovich, Amelie Hastie, Lutz Koepnick, Alice A. Kuzniar, Amy Lawrence, Judith Mayne, Patrice Petro, Eric Rentschler, Gaylyn Studlar, Werner Sudendorf, Mark Williams

Gerd Gemünden is the Ted and Helen Geisel Third Century Professor in the Humanities at Dartmouth College. He is the author of *Framed Visions: Popular Culture, Americanization, and the Contemporary German and Austrian Imagination* and coeditor of *The Cinema of Wim Wenders: Image, Narrative, and the Postmodern Condition*. Mary R. Desjardins is Associate Professor of Film and Television Studies at Dartmouth College.

http://www.dukeupress.edu/cgi-bin/forwardsql/search.cgi?template0=nomatch.htm&template2=books/book_detail_page.htm&user_id=28362&Bmain.item_option=1&Bmain.item=13870

Hip Hop in American Cinema

United States - New York

January 22, 2007

Donalson, Melvin

Peter Lang Publishing

New York, Bern, Berlin, Bruxelles, Frankfurt am Main, Oxford, Wien, XII

191 pages

ISBN 978-0-8204-6345-2

Paperback

US-\$ 29.95

23.00

£ 15.00

Hip Hop in American Cinema examines the manner in which American feature films have served as the primary medium for mainstreaming hip hop culture into American society. With their glamorizing portrayals of graffiti writing, break dancing, rap music, clothing, and language, Hollywood movies have established hip hop as a desirable youth movement. This book demonstrates how Hollywood studios and producers have exploited the profitable connection

among rappers, soundtracks, and mass audiences. Hip Hop in American Cinema offers valuable information for courses in film studies, popular culture, and American studies.

«'Hip Hop in American Cinema' is a pioneering study of the marriage of hip hop and gangsta rap with Hollywood, carefully considering the cultural, political, and business aspects of this important and often controversial musical phenomenon from the 1980s to the present. Today, rap outstrips both rock and country music in sales and pulses through the soundtracks of many Hollywood films, sometimes also furnishing the subject matter and the stars. Melvin Donalson, the well-known scholar of American film, surveys dozens of films, casting an understanding but critical eye on the music and its messages.» (Andrew Gordon, University of Florida; co-author, 'Screen Savivors: Hollywood Fictions of Whiteness')

With a Ph.D. in American Civilization from Brown University, Melvin Donalson is a published poet, fiction writer, and essayist. In addition, he is a screenwriter and director, having completed an award-winning short film, which was shown on Showtime's Black Filmmakers Showcase. The author of *Black Directors in Hollywood* (2003) and *Masculinity in the Interracial Buddy Film* (2006), he is currently Associate Professor in the English Department at California State University in Los Angeles.

<http://www.peterlang.com/index.cfm?vID=66345&vLang=E&vHR=1&vUR=2&vUUR=1>

Polish Postcommunist Cinema - From Pavement Level

United Kingdom - Oxford

February 7, 2007

Mazierska, Ewa

New Studies in European Cinema Vol. 4

Edited by Everett W./Goodbody A.

Peter Lang Publishing

Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien

299 pages

ISBN 978-3-03910-529-8

US-ISBN 978-0-8204-7533-2

Paperback

£ 35.00

53.80

US-\$ 69.95

This book covers the history of Polish cinema from 1989 up to the present in a broad political and cultural context, looking at both the film industry and film artistry. It considers the main ideas behind the institutional changes in the Polish film industry after the collapse of communism and assesses how these ideas were implemented. In discussing artistry, the focus is on the genres which dominated the Polish cinematic landscape after 1989 and the most important directors.

Contents: Polish film industry after 1989 - Police/gangster film - Heritage cinema - Comedy - Biographical film and discourse on art on screen - New Cinema of Moral Concern - Women's cinema - Marek Koterski - Jan Jakub Kolski - Jerzy Stuhr.

Ewa Mazierska studied philosophy at Warsaw University and did her Ph.D. in Łódź University and is Reader in Contemporary Cinema, Department of Humanities, University of Central Lancashire. Her publications include *Women in Polish Cinema* (2006), *Dreams and Diaries: The Cinema of Nanni Moretti* (2004) and *From Moscow to Madrid: Postmodern Cities, European Cinema* (2003) (the last two co-authored with Laura Rascaroli). She also co-edited *Relocating Britishness* (2004).

<http://www.peterlang.com/index.cfm?vSiteName=SearchBooksResult.cfm&vLang=E&iValue=Stichwort&iQuickSearch=Polish%20Postcommunist%20Cinema&iStichwort=Polish%20Postcommunist%20Cinema&vSearchBooks=Yes&vRecordPhrase=True&CFID=35183707&CFTOKEN=13105208>><http://www.peterlang.com/index.cfm?vSiteName=SearchBooksResult.cfm&vLang=E&iValue=Stichwort&iQuickSearch=Polish%20Postcommunist%20Cinema&iStichwort=Polish%20Postcommunist%20Cinema&vSearchBooks=Yes&vRecordPhrase=True&CFID=35183707&CFTOKEN=13105208>

08><http://www.peterlang.com/index.cfm?vSiteName=SearchBooksResult.cfm&vLang=E&iValue=Stichwort&iQuickSearch=Polish%20Postcommunist%20Cinema&iStichwort=Polish%20Postcommunist%20Cinema&vSearchBooks=Yes&vRecordPhrase=True&CFID=35183707&CFTOKEN=13105208>

3.4. MUSICAL THEATRE

Mallarmé and Wagner: Music and Poetic Language

United Kingdom

June 21, 2007

Heath Lees with extracts translated from the French by Rosemary Lloyd
Ashgate Publishing

272 pages

Hardback

234 x 156 mm

ISBN: 0 7546 5809 0

\$99.95

£55.00

This book challenges and replaces the existing view of Mallarmé's mission to 're-possess' music on behalf of poetic language. Traditionally, this view focused on only the last fifteen years of the poet's life, and sprang from a belief in Mallarmé's 'sudden awakening' to music during an all-Wagner concert in Paris, in 1885.

Professor Heath Lees shows that Mallarmé's early knowledge and experience of music was much greater than commentators have realized, and that the French poet actually began his writing career with the explicit aim of making music's performance-language of 'effect' the ground of his poetic expression. Integral to the argument is Mallarmé's reaction to the work and ideas of Richard Wagner, whose impact on France came in two waves: the first broke during the tempestuous 1860s days of the Paris Tannhäuser, while the second arrived in the mid-1880s, and gave birth to the Revue Wagnérienne.

In refuting the critical literature that focuses on only the second of these waves, Lees shows that Mallarmé exhibited a highly informed Wagnerian background during the first wave, and that his grasp of the composer's gestural motives and flexible musical prose led him towards a new kind of self-expressive, gestural rhythm that aimed musically to reinvent poetic language. In support of this, the book examines closely what Wagner 'really' said in the prose works that were becoming known in Paris by the 1860s, in particular, Wagner's important French text, the *Lettre sur la musique*. It also re-examines Baudelaire's classic Wagner-brochure, and reveals its author's surprisingly firm grasp of Wagner's musico-poetic fusion.

In musically informed commentary, Professor Lees surveys the four decades of success and failure that resulted from Mallarmé's repeated attempts to draw out the musical gestures and resonances of words alone. In the process, he throws new light on many of Mallarmé's best-known texts, hitherto judged 'difficult' by those who have failed to appreciate the extent of the poet's heroic descent through the surface of words in search of 'la Musique'.

Contents

Introduction; Divergences and convergences; Music and Mallarmé's generation; Wagner and France; Mallarmé's Wagnériste influences: Baudelaire, Catulle Mendès, Villiers de l'Isle-Adam; The attempt to repossess music: 1860 1865; The attempt to repossess music: 1865 1869; Other musicalized poems of the Hérodiade years; Homage to Wagner and the way ahead; Bibliography; Index.

About the Author/Editor

Heath Lees, originally from Scotland, is Professor of Music at the University of Auckland, New Zealand. Academic, writer, composer and broadcaster, Heath has published widely on the interface between music and words, especially in the works of Beckett and Joyce.

His love of all things French is complemented by a passion for the work of Richard Wagner. He is President of the Wagner Society of New Zealand, which he and his wife founded in 1994, now one of the world's larger Wagner

Societies. His fascination for the Symbolists came when he read his first Mallarmé poems and felt, he says, as though he were listening to music.

<https://www.ashgate.com/shopping/title.asp?isbn=0%207546%205809%200>

3.5. DANCE

3.6. OTHER SUBJECTS

Performance and Cosmopolitics - Cross-cultural Transactions in Australasia

United Kingdom - London

April 12, 2007

By Helen Gilbert and Jacqueline Lo

Palgrave Macmillan

256 pages

Hardcover

ISBN-10: 0230003400

ISBN-13: 978-0230003408

21.8 x 14.2 x 1.8 cm

₤ 45

This brisk and succinct narrative inflects and counters the valorization of cosmopolitanism in global cultural discourse. Its major achievement is to locate diverse cosmopolitan practices within the embattled national imaginary of Australasian theatre. In countering official nationalism and legitimized xenophobia at intensely local and regional levels, it offers substantial evidence of how cosmopolitics can be put into practice at ground levels. This book is immediate and relevant. Rustom Bharucha, author of *The Politics of Cultural Practice and Theatre and the World*.

Performance and Cosmopolitics is a ground-breaking study of cross-cultural theatre in the Australasian region. Focusing on a range of theatrical events and practices in avant-garde, mainstream and community contexts, this book explores the cultural, political and ethical dimensions of Australia's engagement with Asia. Aboriginal theatre is also featured as an important aspect of regional arts traffic. A complex and fascinating analysis that sheds light on international arts marketing, broader trends in cross-cultural performance training, and current debates in performance studies.

CONTENTS: Acknowledgements - Introduction: Performing Cosmopolitics - (Anti)Cosmopolitan Encounters - Indigenizing Australian Theatre - Asianizing Australian Theatre - Marketing and Consuming Difference at the Adelaide Festival - Crossing Cultures: Case Studies - Asian-Australian Hybrid Praxis - Performance and Asylum: Ethics, Embodiment, Efficacy - Conclusion: Cosmopolitics in the New Millennium - Bibliography - Index

HELEN GILBERT is Professor of Theatre at Royal Holloway, University of London, UK, and co-convenor of the College's interdisciplinary Postcolonial Research Group. Her books include *Sightlines: Race, Gender and Nation in Contemporary Australian Theatre* (1998), *Post-colonial Drama: Theory, Practice, Politics* (with Joanne Tompkins, 1997) and *Postcolonial Plays: An Anthology* (2001).

JACQUELINE LO is Senior Lecturer in the School of Humanities and Convenor of the Literature, Screen and Theatre Studies Graduate Program at the Australian National University, Australia. She is the author of *Staging Nation: English Language Theatre in Malaysia and Singapore* (2004) and Chair of the Asian Australian Studies Network.

<http://www.palgrave.com/products/Catalogue.aspx?is=0230003400>

Unstable Ground - Performance and the Politics of Place

Belgium - Bruxelles

December 15, 2006

Edited by Maufort Marc

Peter Lang Publishing

Dramaturgies, Textes, Cultures et Représentations, Texts, Cultures and Performances Vol. 20

Bruxelles, Bern, Berlin, Frankfurt am Main, New York, Oxford, Wien

306 pages

46 illustrations

ISBN 978-90-5201-036-6

US-ISBN 978-0-8204-6681-1

Paperback

38.50

£ 27.00

US-\$ 45.95

Theorists in the humanities and social sciences are increasingly aware of the need to account for the dynamic role played by spatial factors in nearly every domain of human experience. Theatre, as an art form that is utterly dependent on its own spatiality, has a major contribution to make to contemporary debates about space and place.

In this book, academics from Australian departments of theatre and performance studies are joined by others from anthropology, cultural and environmental studies as well as site-based performance makers, in order to explore the nexus between place and performance in practices ranging from mainstream theatre and site-specific performance to political demonstrations, rituals of commemoration and social display.

While the places and performances they describe are necessarily local, the issues raised are not peculiar to Australia and will resonate with people in many countries where incoming settlers have displaced indigenous populations, where large-scale migration has unsettled resident populations, where atrocities have been committed (in peacetime as well as war) and people have somehow to find ways to live in places marked by the memory of trauma. The book ends with a theoretical afterword by anthropologist Lowell Lewis, proposing some important refinements to ongoing critical discourse about space and place.

Contents: Gay McAuley: Introduction - Tom Burvill: «On The Waterfront». Three Live Events on the Sydney Harbourside - Ian Maxwell: «Runnin' Amok». An Acoustemology of Place Resounding in Penrith, Western Sydney - Michael Cohen: Place and Dream-state. Spectacular Representations of Nationhood at Stadium Australia - Joanne Tompkins: Counter-monumentalising and Janis Balodis's The Ghosts Trilogy - Julie Holledge/Mary Moore: The Memory Museum. A 2001 'Sacred Site' for a Secular Society - Jane Goodall: Haunted Places - Kerrie Schaefer/David Watt: Nobbys, Newcastle. Place, History, Heritage, Identity and Performance - Gay McAuley: Remembering and Forgetting. Place and Performance in the Memory Process - Katrina Schlunke: More than Memory. Performing Place and Postcoloniality at the Myall Creek Massacre Memorial - Paul Dwyer: Re-embodiment of the Public Sphere. The Arts of Protest - Paul Brown: Maralinga: Theatre from a Place of War - Peter Snow: Performing All Over the Place - Stuart Grant/Tess de Quincey: How to Stand in Australia? - J. Lowell Lewis: Afterword: Theoretical Reflections.

Gay McAuley taught in the French Department at the University of Sydney before establishing the interdisciplinary Centre for Performance Studies. Her book *Space in Performance: Making Meaning in the Theatre* (University of Michigan Press, 1999) has made an important contribution to performance theory and, in convening the Place and Performance Seminar, she has sought to extend this exploration of spatial semiotics into the broader social and political domains opened by an engagement with place.

3.7. EXHIBITION CATALOGUES

3.8. AUDIO-VISUAL AND ONLINE PUBLICATIONS

* : *Modified only*

4. LINKS TO OTHER ORGANISATIONS

* : *Modified only*

5. THEATRE BUILDINGS, RESTORATIONS & NEW DEVELOPMENTS

* : *Modified only*

6. RESEARCH

6.1. RESEARCH PROJECTS

Call for contributions - Puppetry International Magazine

July 5, 2007

Puppetry International magazine seeks articles for the peer-reviewed section of our upcoming issue #22, whose theme is Mega-Puppets.

We are looking for brief essays (2,000 words, including notes and bibliography) about larger-than-life puppets and performing objects: parade figures, gigantes, and related traditions such as Burning Man; giant performing machines as created by such groups as Survival Research Laboratories; and giant puppet spectacles such as those presented by Royale de Luxe.

We are interested in articles that address such topics as the following: What are the performance effects of mixing giant figures and humans? What special issues are germane to the design and manipulation of larger-than-life puppets? How do such puppets affect change in a community through parades, pageantry, and other ritual events? What are new movements and innovations in the world of giant puppets -- including technology? We also seek interviews with (or profiles of) contemporary artists outside the traditional scope of puppetry using puppetry techniques in large-scale creations. Articles for the peer-reviewed section of Puppetry International should demonstrate scholarly research and analysis, but also appeal to PI's wide audience.

Puppetry International is the bi-annual publication of UNIMA-USA, the United States chapter of the Union Internationale de la Marionette, the world's oldest theater organization. Each issue explores a theme, and recent issues have addressed puppetry's relationships to text, dance, opera, spirituality, sexuality, and propaganda. We have initiated a peer-reviewed section of the magazine in order to encourage more scholarly writing about puppets and related performance forms.

Contributors will receive a copy of the magazine and may retain the copyright to their work; minor publication expenses can be covered as well. Use of images is encouraged. Submissions should be in MLA format.

Submission deadline: July 5, 2007.

Please send essays as Microsoft Word attachments in RTF format to John Bell (john.bell.puppeteer@gmail.com) and to Andrew Periale (ab2periale@metrocast.net) and include contact information and a brief biography with your submission.

Please contact John Bell if you may have questions.

For further information on Puppetry International see <http://www.unima-usa.org/publications/index.html>

6.2. SCHOLARSHIPS

6.3. RESEARCH TOOLS

Launch of Mander and Mitchenson website and new online catalogue

United Kingdom - London

The AHRC Mander and Mitchenson Theatre Collection Access for Research Project is delighted to announce the launch of the redesigned Mander and Mitchenson website, and the new online catalogue to the Collection at <http://www.mander-and-mitchenson.co.uk>

The catalogue, accessible through the new website, covers the holdings of the entire research archive at collection level. It then focuses particularly on the collection's pre-1890 London theatre records at item level, and also contains a digital media archive of 2,000 images from the archive collection. The images are attached to the catalogue records, and are also searchable separately. The website also presents for the first time a searchable Picture Gallery of the Painting and Artworks collection.

The three-year project of cataloguing and digitisation was enabled by a generous Resource Enhancement grant from the AHRC awarded to Dr Sophie Nield of the Central School of Speech and Drama, and the project was staffed by Paul Davidson, Kristy Davis and Emily Mitchell, with expert guidance from Rosemary Firman, Richard Mangan and the Project's distinguished international advisory panel.

The Raymond Mander & Joe Mitchenson Theatre Collection (MMTC) is one of the largest collections of theatre and performance related materials in the UK.

It owes its existence to the extraordinary lifetimes work of Raymond Mander and Joe Mitchenson, and has at its heart two thousand or more archive boxes containing playbills, posters, programmes, engravings, cuttings and production photographs of London and regional theatres.

There are files on every actor and actress of note in the British theatre, and sections on circus, dance, opera, music-hall, variety, dramatists, singers and composers, together with many engravings and pictures. The Collection includes many theatre paintings, as well as set and costume designs and 500 pottery figures. The Collection also operates as a picture library.

A charitable trust, the Collection is part of the Jerwood Library of the Performing Arts, based in Trinity College of Music, Greenwich, London UK and is staffed by Richard Mangan as Administrator, and Kristy Davis as Archive Officer/Cataloguer.

This project only represents the first steps in cataloguing the Mander and Mitchenson Theatre Collection. We estimate that the collection contains over a million items of ephemera.

We encourage you to visit our website and online catalogue and welcome all feedback. If you have any enquiries, please contact Kristy Davis at the MMTC:

kdavis@tcm.ac.uk

* : *Modified only*

7. MISCELLANEOUS ITEMS

Information about Azad Theater Group

Iran

The Azad Theater Group started its activity in 1998 and has since then regularly participated in international festivals:

1. Participation in the International Festival of Theatre Ruhr-Germany 1999 (with the play : A mirror up in the ceiling)
2. Participation in the International Festival of Theatre Berlin-Germany 2000 (play: recitation)
3. Participation in the International Festival of Theatre Koln-Germany 2001 (play : Moses and the Pastor)
4. Participation in the International Festival of Theatre Cordoba-Argentina- 2001 (play : Moses and the Pastor)
5. Participation in the International Festival of Theatre Valleyfield-Montreal Canada 2002 (play : Moses and the Pastor)
6. Participation in the International Festival of Theatre Incheon-Dong-South Korea-2003 (play : The last game)
7. Participation in the International Festival of Theatre Rafi Peer Pakistan-2003 (play : The Dumb Waiter)
8. Participation in the International Festival of Theatre of Method-Global Theatre Experience (IUGTE)-Malpils , Latvia-Russia 2004 (Moses and the Pastor)

Further information:

<http://www.kazemnazari.com .here>

News from the University of Windsor's School of Dramatic Art

Canada - Windsor

June 30, 2007

The University of Windsor s University Players will present its 49th Season of six plays, three of which are Canadian: David French s Jitters; Brian Drader s The Norbals; and Linda Griffiths Age of Arousal (U of W will be the first university to produce this play). Also part of the season are Neil Simon s Rumors; Ravenscroft by Don Nigro; and Oscar Wilde s An Ideal Husband.

Guest directors in the University Players season include Michael Dobbin, a leading Canadian actor, director, manager, and arts consultant; and Deborah Cottreau, a U of W Alumna who has taught at Concordia and Saskatchewan Universities, directed professionally and is a respected scholar.

Ellen Lauren and J.Ed Araiza of New York s Saratoga International Theater Institute (SITI) taught a 2-week workshop in the Suzuki Actor Training Method and Viewpoints Improvisation Technique at the School of Dramatic Art in May, 2007. Students had the chance to create their own original works using these methods.

Jackie Maxwell, Artistic Director of the Shaw Festival, received an Honorary Doctorate Degree from the University of Windsor, in recognition of her contribution to theatre in Canada. In September, Ms. Maxwell will be a guest in the Humanities Research Group Distinguished Speakers Series. She will speak at a public lecture and conduct workshops in Directing and Audition Technique for students at the School.

Lionel Walsh, Director of the School of Dramatic Art, is this year's recipient of the Alumni Award for Distinguished Contributions to University Teaching. Nominated by Dean of Arts and Social Sciences, Dr. Cecil Houston, the committee gathered a record number of supporting letters from alumni, deans, colleagues from Dramatic Art, and other universities, as well as from the president of the Michael Chekhov Association.

Playback Theatre founder Jonathan Fox was in attendance at an exciting and important conference on Playback Theatre in schools, colleges, and universities, in June, 2007 at the University of Windsor. Participants shared their practices, discussed research possibilities, and developed guidelines for the teaching of playback in the academy. Toronto Playback Theatre performed during the conference.

Play

United States - Claremont

Claremont, California

Spring 2008

Alma Martinez, M.F.A., Ph.D., Assistant Professor in the Department of Theatre and Dance at Pomona College in Claremont, California will be directing a production of "Zoot Suit" written by Luis Valdez, in Spring 2008. This will be the first Los Angeles production of the play since its boxoffice breaking premiere in 1978. The play, now a classic of the American and Chicano Theatre canon, conflates two of the most infamous events in Los Angeles history, the Zoot Suit Riots and the Sleepy Lagoon Case to create a play that deconstructs and reenvisions these dark periods of hisotry as moments of great unity, empowerment and ultimately victory for the Chicano community in Los Angeles.

The play was commissioned by the Mark Taper Forum and was the largest box-office success of any Los Angeles based play at that time. Zoot Suit went on to Broadway where it became the first Chicano play ever produced on the Great White Way and ultimately the first Chicano feature film produced by Universal Studios. Zoot Suit has become an underground classic.

Dr. Martinez performed in the original stage production and film, is a 30 year member of El Teatro Campesino, (the theater company founded by Luis Valdez) and serves on the board.

* : *Modified only*